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# BRUSH AND PENCIL

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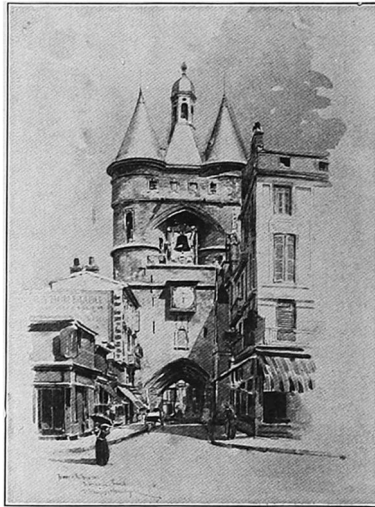
No. 3

## ST. LOUIS ART AT THE PORTLAND EXPOSITION

The art exhibit of Missouri at the Portland Exposition, made under the auspices of the Saint Louis Artists Guild as a body, not only marks an epoch in the artistic and intellectual development of this state, but also creates a precedent and new departure from the usual exposition work in our country. Participating as individuals in general art exhibitions, the various artists, living in widely different parts of the country, are necessarily represented in a scattered way without consideration for any particular locality and the distinctive features of its art. Thus the public at large is unable to get a clear conception of what the various groups of art workers in the country are producing. There is no doubt American art, owing to climatic, social, and racial differences, is gradually evolving, in different localities, distinct characteristics, as shown, for example, at the annual exhibitions of the Society of Western Artists, whose work, as a group, reveals such unmistakable individuality as to compel general attention wherever it is exhibited.

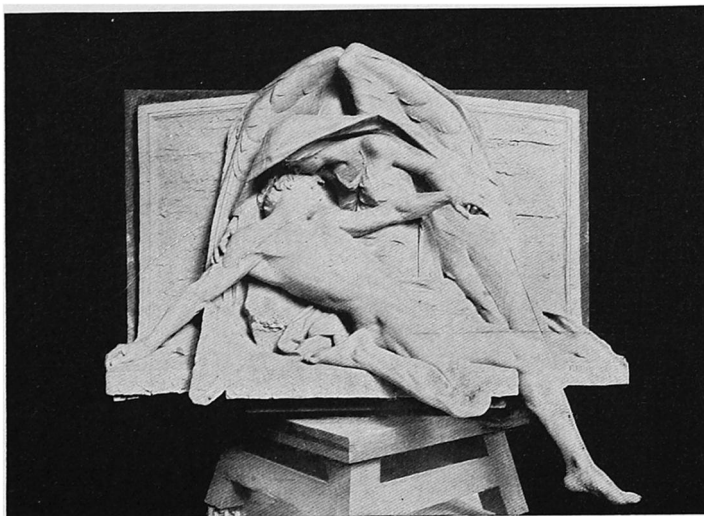
It would seem that our country is too vast in extent to produce a homogeneous school like that of Holland or Sweden — countries smaller than most of our states. France, Germany, and Great Britain, although hardly as large as some of our Western states, have produced local schools of world-wide fame, as instance, those of Barbizon, Munich, and Glasgow. With such tendencies in mind, the furtherance of local schools in America must appear legitimate, and perhaps this step toward that end will become memorable in the history of American art—a milestone it may be termed.

What this art exhibit of the state means to St. Louis, to Missouri,



THE CITY GATE

By F. Humphry W. Woolrych]

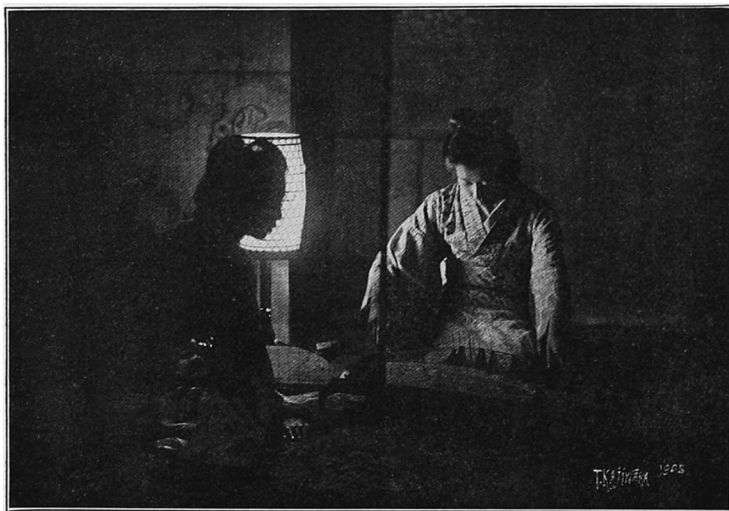


KISS OF ETERNITY

By Robert Porter Brinaghurst

and to the Southwest in general, can hardly be overestimated. The geographical position, the financial and manufacturing advancement, have already made St. Louis the commercial center of a vast territory. There remains now for it to become also the recognized artistic and intellectual center, and the present seems to be the psychological moment to best further the desired result. The artists, and all those who have the advancement of their state at heart, have felt that with the impetus given by the World's Fair to æsthetic side of life, this movement would strongly appeal to all those who are in a position to give it effective support; and in this feeling they were not mistaken. Governor Folk warmly indorsed the plan presented to him by the president of the Artists' Guild, and at once recommended it to the state commission, whose president, Robert H. Kern, entered into the spirit with an enthusiasm and determination to make it a success, that entitle him to the fullest gratitude of all the artists and art-lovers of this state. Immediately perceiving the importance of such an exhibit, Mr. Kern prevailed upon his brother commissioners, Messrs. McJimsey and Garber, to join in setting aside a sufficient sum for this purpose, to which they responded with the liberality and broad-mindedness characteristic of the highest type of citizenship.

The result is that Missouri has the distinction of being the only state at the Portland Exposition with a dignified art exhibit, installed in a large, independent art-gallery. Here the work of painters, sculptors, architects,



DOMESTIC LIFE IN JAPAN  
By Takuma Kajiwara

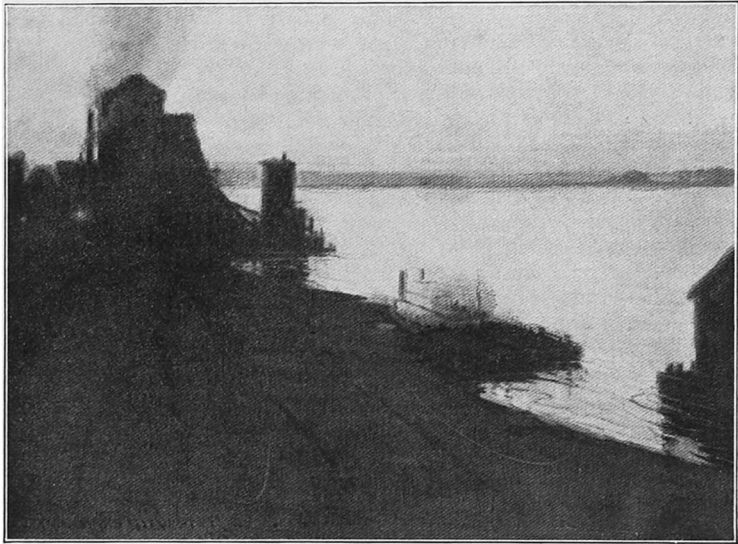
and arts and crafts workers — such as potters, binders, leather and iron workers — whose products are of such artistic excellence as to pass the rigid examination of a professional jury, is brought before the country with a twofold purpose: First, to spread the knowledge and love for the beautiful; and second, to give tangible proof of the fact that the West is no longer dependent upon the East and Europe — that indeed St. Louis has become a forum of art with all its allied branches. That the people of Missouri appreciate art and recognize it as an important factor in our civilization and the advancement of our state, was proven by the spirit in which the plan for state participation was received. That art in St. Louis has made such advancement as to reflect glory upon the state and its metropolis, is evidenced by the very flattering comments made on the Missouri art exhibit at this great exposition of the Northwest.

For many years past St. Louis has enjoyed a reputation for strong artistic and literary inclinations. At an early period, it will be recalled, she possessed a very remarkable circle of litterateurs and artists. Among them such names as Dr. W. T. Harris, Denton J. Snyder, Professor Thomas Davidson, Carl Schurz, William M. Chase, the noted portrait-painter; Harry Chase, the marine painter, and at an earlier date the Indian-painter Carl Wimer. Unfortunately, recognition did not always take the necessary form of "demand" for the product of their skill, and a number were compelled to migrate to older parts of the country where recognition and demand are more nearly synonymous.

But conditions in St. Louis are now rapidly changing for the better, through the powerful impetus derived from the World's Fair, whose magnificent art exhibit was of greater intrinsic value, broader and more comprehensive classification, and better general arrangement, than that of previous expositions. On the other hand, with the artists' colony considerably strengthened by the members received from other sections, through the influence of the World's Fair, with the constantly increasing attendance of the well-equipped and carefully managed School of Fine Arts, fostered by the Art Museum collections, and with the probability that under these changed conditions the later arrivals will remain and the deserters will return, a great artistic future for St. Louis seems assured.

Whatever the results of this step may be, the writer feels that no praise and appreciation is too high for the men who have made this exhibition possible: Governor Folk, Robert H. Kern, President D. R. Francis, Walter B. Stevens, who have given the movement their powerful moral and material support, and last, but not least, Professor Halsey C. Ives, the maker of whatever St. Louis possesses in art — and it already possesses the most complete and representative collection of American sculpture in the country — whose wish and ambition is to see St. Louis become not only the art center of Missouri and the Southwest, but the recognized art metropolis of the entire West—an ambition yet to be realized.

I shall make no attempt here at a detailed description of the Missouri



THE LEVEE

By Frederick Oakes Sylvester

exhibit at Portland. Suffice it to say that it is admirably installed, and that there is not a work shown that is not a credit to the artists represented. It might be well, however, in closing, partly as a merited recognition of the contributors and partly for the information of the general public, to say who those artists are. T. P. Barnett, O. E. Beringhaus, Carrie H. Blackman, Sarkie Erganian, Paul E. Harney, Grace Hazard, Halsey C. Ives, R. E. Miller, Arthur Mitchell, Emily B. Phelps, Holmes Smith, Frederick L. Stoddard, Fred O. Sylvester, C. G. Waldeck, Dawson Watson, Gustav Wolf, F. H. W. Woolrych, Bertha H. Woolrych, and E. H. Wuespel are all represented, some of them by many examples, by water-colors and oil-paintings ; R. P. Bringhurst, Shirley Cuning, Marjorie Ebey, and George Julian Zolnay, by sculpture ; George C. Aid by etchings and Cornelia F. Maury by pastels ; Helen D. Bridge, Takuma Kajiwarra, and J. C. Strauss by photographs ; Cordelia T. Baker, Mary E. Bulkley, Rhoda C. Chase, and Mary Powell by bookbinding and leather-work ; Jessie J. Arnold by wood-carving ; Henrietta O. Jones by pottery ; William H. Pommer by musical composition ; and Theadore C. Link, Louis C. Spiering, and Spiering and Mann by architecture.

GEORGE JULIAN ZOLNAY.

NOTE.—For other examples of St. Louis Art at the Portland Exposition, see following seventeen pages.



A NOVEMBER DAY  
By Gustav Wolf